



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

In co-operation with the American Federation of Arts, The Mural Painters are assembling a collection of photographs and original sketches, which is to be circulated in the usual manner of traveling exhibitions.

A series of lantern slides has also been prepared to illustrate a lecture written by Mr. Blashfield, which, likewise, can be obtained through the American Federation of Arts.

During the winter two exhibitions of work by American mural painters will be held in New York. The first, which will be at the Catholic Club, will be designed to show the continuity of artistic tradition. Included in this exhibition will be, not only finished work of such distinguished painters as E. H. Blashfield, John W. Alexander, E. A. Abbey and John Singer Sargent, but also numerous studies, made by well-known artists, of ancient decorations. There will, it is understood, be studies of mural designs in Ancient Egypt by E. H. Blashfield; sketches of mosaics in Rome by George Breck; mosaics of Ravenna and Sicily by William Laurel Harris; Taber Sears will show sketches of Gothic stained glass; there will be studies of architectural details, copies of Renaissance paintings and other documents of ancient art, making a most comprehensive exposition of the principles on which our national art must be founded if it is to withstand the test of time. The exhibition will be opened by a reception and lecture on "Ancient Traditions in American Art."

ANGLO-SAXON  
ART IN  
ROME

There has been not a little adverse criticism by Americans of the exhibition of American art at the International Exposition at Rome. It is therefore gratifying to be able to give publicity to the estimate formed by one of the leading Italian critics, Diego Angeli, of the American and English exhibits, which was published in the *Tribuna Roma* and translated for ART AND PROGRESS by Mr. H. K. Bush-Brown to whose attention it was called while in Rome. It is as follows:

"I do not really know by what word to define the Anglo-Saxon people whose art is like the reflection of their own good government and high moral standards. Perhaps it may be that the English and North American art lacks passion, but in compensation there is in it a great manifestation of family affection, loyalty, personal appreciation, and other qualities which demonstrate the power of the race. There is also another element that, among the Latins—especially us Italians—must cause surprise. The Anglo-Saxon artists, good or mediocre as the case may, start with the premise that to be painters they must have learned first of all how to paint. Upon this basis their school is founded and it is this which has given it quality and distinction after the same manner as a uniform aspiration forms the essence of the race.

"Coming out of the English and American pavilions one has a sensation of respect such as that produced by a chance meeting with a worthy person. It is an honest people that produce so honest an art—a powerful people that produce so serene an art—a people who see their purpose before them and know how to reach it without losing themselves in idle considerations or artificial exultations. \* \* \* More than this there is another element of strength in Anglo-Saxon art—its chastity. By affirming this I do not intend to imply Puritanism. Titian's Venus, in all its nudity of Italian art, is as chaste as a Madonna."

Referring to an overt act which occurred in one of the Scandinavian halls, Sig. Angeli says, "It would have been impossible for this to have happened in the English or American pavilion, for it is this very chastity and proper cleanliness, which supersedes any human expression, that forms the characteristic of the Anglo-Saxon art. With these people self-respect is the basis of individual character; wanting to be respected by the public they begin by respecting the public."

In conclusion, after a more intimate scrutiny of the various epochs of English art, he adds: "The English and American pavilions resemble each other in a

singular way—the essence of light itself and the soul of the Anglo-Saxon. That which is most admirable in their art is in reality the reflection of the individuality of the race. These portraits, landscapes, and interiors are of men and things essentially English and American, and give expression to sentiments found in their books, in their national life, and in nature, for which they have a great love. In an epoch in which all are searching to be what they are not, the English and Americans wave with pride the stars and stripes of the Union, or the superimposed crosses of England, Scotland and Ireland, to the four winds of the world.”

In the course of his article this Italian critic quotes the opinion of the Duke of Connaught, expressed at a banquet shortly after his recent return from Rome, that an exhibition of art of a well-organized nation, proud of its name, has the same value when set forth in a foreign country as “a Colonial conquest or a political triumph.” This also is worth remembering.

#### ART IN MISSISSIPPI

The State Fair at Jackson and the Gulf Coast Exhibition at Gulf Port manifested in a most encouraging way what is being done in the south along the lines of art education. The art departments of these exhibitions were quite extensive and were more generally visited than other departments. Both Jackson and Gulf Port have able instructors of art in their public schools and to this fact may be attributed the high standard maintained in these exhibitions. In both, particular stress was laid upon originality and all copies (once so common in small exhibitions) were rigidly excluded.

At Jackson the main features were (1) an exhibition of paintings by the Mississippi Art Association which included many fine things; (2) a loan collection of forty oil paintings sent from the Coast; (3) a display of original designs applicable to china painting, embroidery, etc.; and (4) a remarkably interesting exhibition from the schools and colleges of the State. The College at Jack-

son has a special art department and the Industrial Institute and College at Columbus has competent instructors in the several departments of fine and applied arts—painting, design, modeling.

At Gulf Port an entire building was devoted to the arts and crafts. A special gallery contained a loan exhibition of oil paintings, Newcomb pottery, and designs in black and white and colors. Five large rooms were used to display the work of the Industrial Institute and College at Columbus, and for that done in the public schools of Biloxi, Gulf Port, Pass Christian and Bay St. Louis. The larger part of this work was excellent and held much promise for the future. That the little city of Gulf Port with only about six thousand people should have art taught according to the more advanced methods in its public schools is rather remarkable and speaks well for the energy and enterprise of its school board. The enormous interest shown by the pupils in this department of study proves, moreover, that it is well taught and eminently worth while.

#### THE MINNE- APOLIS COM- MERCIAL CLUBS AND ART

Minneapolis has developed a new plan for the popularizing of art, which, if carried to a successful issue, promises to create as great comment in the so-called art centers of the east as her sensational and wonderfully successful art museum campaign of a year ago. At a meeting of the Publicity Club, an organization of business men, recently, a scheme was promulgated to get the business men of the city back of a campaign to introduce the work of artists of Minneapolis to the business men and citizens. The scheme met the instant approval of the directors of the Minneapolis Society of Fine Arts and prominent business organizations of the Flour City.

The plan is to hold traveling loan exhibitions of the work of Minneapolis artists, one each week, in every one of the commercial clubs of the city. It is then proposed to develop the plan to a larger